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THE ENTRANCE HALL IN THE MODERN HOME.

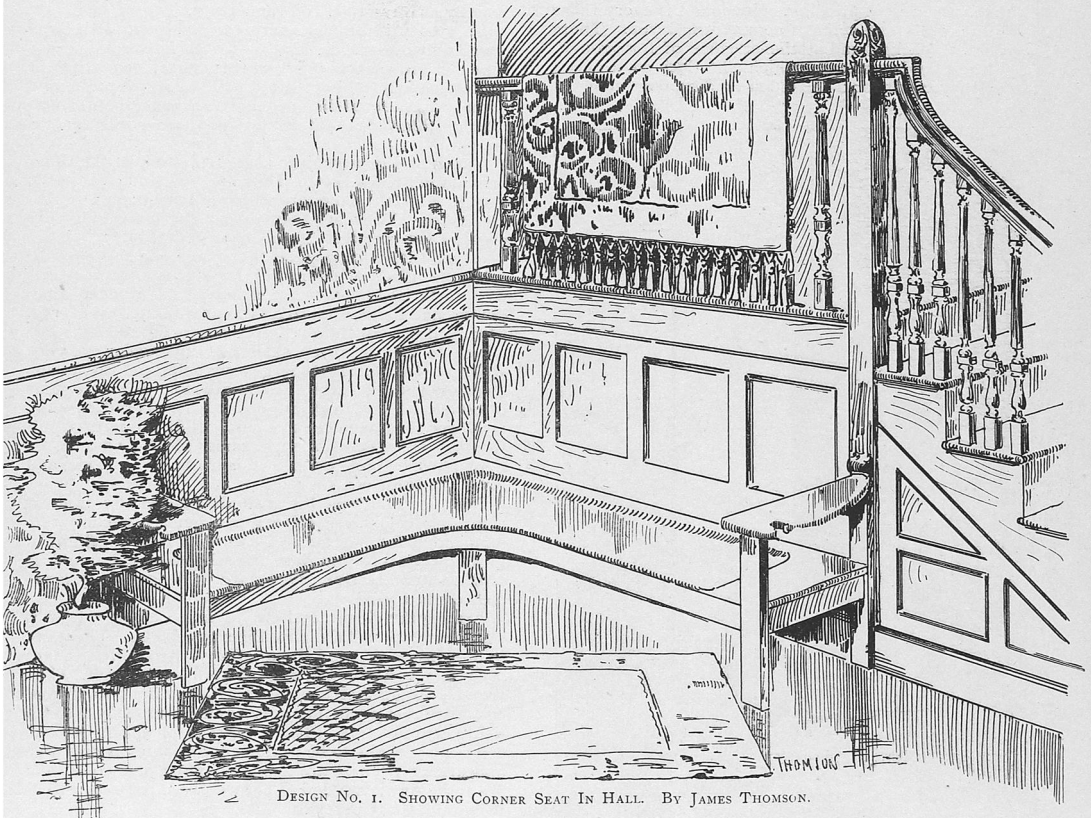
BY JAMES THOMSON.



S FIRST impressions are everything, one can hardly go amiss in devoting attention to the problem of furnishing in a proper manner the entrance hall in the home. When you open wide your portal and bid your guests to enter, if they be persons of taste or discernment in matters of art, it requires but a glance to disclose to them your own knowledge of things artistic. As a rule the arrangement of the hall is the test of your capacity for tasteful furnishing; when one finds vulgar taste displayed here, then good-bye to hopes of betterment in other parts of the house.

all cheerfulness? One does not want dark greens and blues here—rather let us have brightness and sunshine, and that is possible by adopting a warm scale of coloring. In such places by all means have yellows and golden russets on the walls. Indian yellow and white will light up a dark hall wonderfully.

The very long narrow hallway is most difficult to treat with any degree of success. There does not seem to be any room for furniture, and one must rest content with the disposal of a few pieces along the wall spaces. It is a mistake often made in selecting a rack or glass for such a place to choose a very small one simply because the place is contracted and narrow. One should rather in this case use a mirror of generous dimensions, as the reflective qualities of glass have a certain artistic value and operate to make the space seem larger—in fact, just twice as large as it really is. Immediately under the rack a narrow bench may be placed; this should not be over three feet six inches long or fifteen inches



DESIGN NO. 1. SHOWING CORNER SEAT IN HALL. BY JAMES THOMSON.

The entrance hall should first of all suggest warmth and welcome, yet how often do we see it precisely the opposite. How it makes one shiver to go into one of these dismal tunnel-like apartments to be found in many of our urban houses, particularly in the older sections of the city, which are frequently carpetless, rugless, with such light as finds its way in there absorbed in the dark, depressing coloring of the walls. Why rob the place of

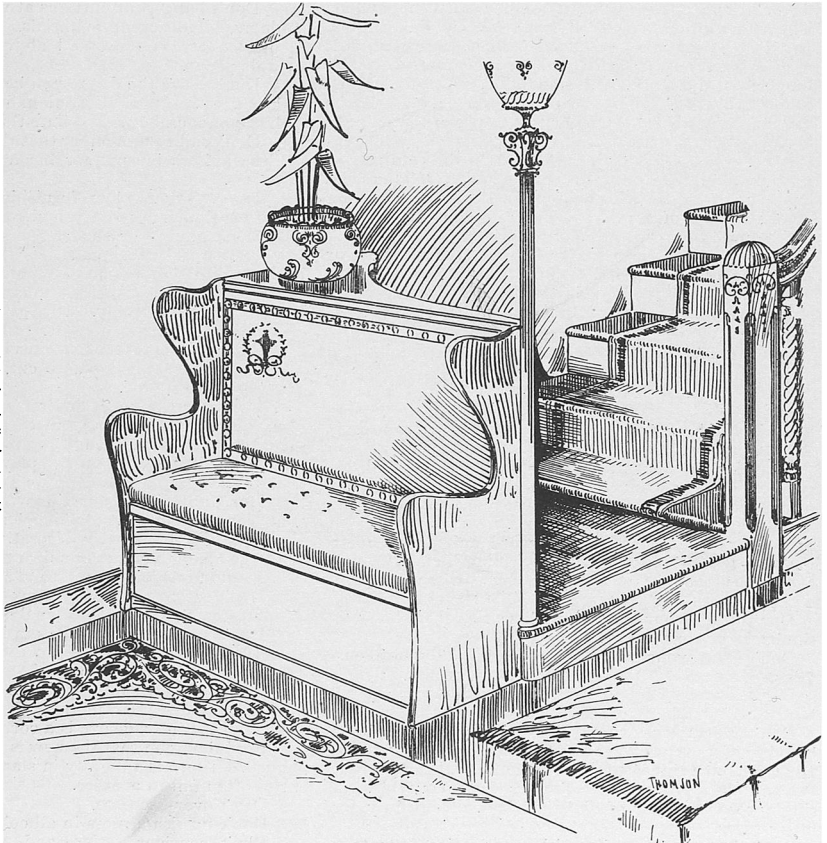
wide—thirteen inches would be ample. As an alternative a small odd chair might be used, one after the German manner with wood seat and quaintly-shaped back preferred. A hall seat is not for purposes of ease, therefore anything that looks odd and will do to sit upon for a few minutes will answer, provided it be presentable, and all the better if it be quaint in outline. Reverting to the hall rack—it should not have more than four

hooks, and these should at no time be encumbered with anything but hats—use the space under the stairs for coats, etc. If your hall is not carpeted use rugs or strips of carpet, easily taken up and shaken. Do not forget to place a few pictures on the walls: photographs of noted places are in order here—the Colosseum at Rome, the Appian Way, a bit of armor or a cluster of crossed swords. Some sort of receptacle for canes and umbrellas should be provided: those of drain pipe shape and of Japanese make take up small space and are as good as any.

A very effective mode of changing the aspect of a narrow hallway is depicted in Fig. 2. This alteration is effected by placing a settle with the back to the stairs. This need not be a permanent feature—it can be fastened in place so as to be easily removed when necessary. This seat should have a box receptacle for wraps. Should one prefer to shut off from public gaze the view of stairway, it can be done without sacrificing the light by filling the space directly over the bench back with Japanese lattice or interlaced fretwork. Another artistic idea is to hang a light beaded rice or bamboo curtain in this space. Some of these hangings have very beautiful designs, which stand out quite prominent in such a situation.

As a rule the houses of modern build are arranged on a somewhat different plan, suburban houses especially being now provided with what are sometimes called reception halls, which are generally nearly square. In these it is not so difficult to furnish, and if they be of generous size they are generally arranged as a sort of combined sitting and reception-room. If the hall be small, one may have a hall stand or the wall rack and a settle beneath, one with a box seat preferred, as this form provides a useful receptacle for the prompt disposal of wraps, mackintoshes, rubber shoes, etc., where they will be hidden from public view and still be easy of access. If there is a spare corner a "cosey" may be fitted up; or, if not, and a window is available, a broad, low seat will be an attractive feature. A small, low table and a side table with a drawer in it, a

number of odd chairs, some that are easy and some selected simply for their quaintness, must not be omitted. One or more growing plants add much to the picturesque appearance of a hall, and as a background for these a pretty threefold screen may be utilized with good effect. A flowering plant in bloom upon window sill will not prove an unwelcome addition. The selection of the proper scheme of coloring is an important consideration. When the hall is situated so as to receive a plentiful supply of sunlight at all times of the day, a cool scale of coloring should be selected. With a north room, be generous with the warm, rich tints, the dull reds, olives and golden russets and browns. When light is at a premium, gladden the sight with its nearest equivalent, yellow, in its variety. This would be a most distracting color in the glaring light of the noonday sun, but when used upon the walls of a dark and dismal hall it is altogether different. Choice should be made of other colors that will prove harmonious, always the warm, rich colors, never the cold. With such a setting any shade of finish in oak or mahogany woodwork will be fitting. The floor may be natural oak finished in wax, or an ordinary floor may be stained a reddish



DESIGN NO. 2. SHOWING SMALL SEAT, WITH SIMPLE ARRANGEMENT OF STAIRS. BY JAMES THOMSON.

brown by the use of permanganate of potash; over this a rug should be spread, leaving a margin of wood showing around the walls. Curtain the window, if any, with sash curtains of some semi-transparent material in color ranging from cream to dull red. In fact, the range of coloring permissible in such a scheme are embraced in the yellows, golden, olives and browns. While you wax the stairs and landings, do not make the mistake of using them without a carpet if you value whole limbs more than a mere fashionable affectation. By all means use a strip of carpet down the middle of the stairs, whatever you do with your landings. Speaking of landings, if you are the possessor of a tall clock there is no better place for it than in the corner of the first half landing, so that it can be seen from the ground floor. When there is a window on the landing a pretty idea, if there be room, is to place a backless settle there; this, however, should have arms, and when made low may have a loose cushion.

A very pretty hall in the Colonial style was seen recently. The woodwork was all done in white enamel, and the walls in white and dull yellow and gold. The stair railing was of twisted turnings, four different patterns on every tread, the newels being a twist within a twist. All the furniture used had an antique flavor. The chairs were ribbon-backed Chippendale. The sofa with curved scroll arms was of the English Empire variety; the bench an Italian marriage chest with a back added; an English sixteenth-century oak linen chest did duty as a side table. A round claw-footed table of Colonial days was used to place books and magazines upon. One or two chairs of the manner of the Roman curule form completed a charming ensemble. Such a variety in style and finish is entirely in good taste in the fitting up of the hall. Of all places in the house this is the one for the display of anything quaint and out of common. Even a quaint-shaped desk can be used here with perfect propriety.

For the hall of the summer house at the seashore or mountains, less solid designs in furniture are in order. The rattan and reed goods are quite in keeping here, substituting straw rugs and mats for those of wool.

THE DECORATIVE DON'TS.

BY MRS. OLIVER BELL BUNCE.

IN MANY homes what an abuse there is of true artistic decoration. If there is a fad in furnishing or a fashion in decoration it is generally adopted, regardless of its surroundings, so that the principle of ornamentation is lost—the purpose pure and simple is spoilt—by the draping of materials unsuited to that one particular place. Therefore, is a word amiss to the home maker—a reminder of those trifling details which should be thought of for any house when properly equipped?

Don't drape your pictures with scarfs, or tie bows on the backs of your chairs.

Don't dress your windows too elaborately with curtains. It shuts out the light, and is unhealthy.

Don't overcrowd your lounges with pillows of all kinds. A symphony of effect is desirable.

Don't select wall papers in which there are huge bunches of flowers. Your wall covering is a background. It should be a tint, a tone, not a combination of colors.

Don't use a profusion of flowers for your table. A single rose in a jug of artistic hues will do duty for many roses.

Don't hang your walls with poor prints, amateur water colors or glaring pictures in oil.

Don't use gas for the lighting of a dinner table. Lamps are considered the best. The mellow light is more becoming, and is universally adopted.

Don't consider your old-fashioned furniture in walnut obsolete. A good article in any kind of wood speaks for itself.

Don't crowd your best room with photographs of your friends—it is in bad taste. Your bedroom is the place better suited for the purpose. Why not put them away?

Don't forget that an objectionable closet door can be furnished with an outside curtain in good pattern hung to a gilt pole. It becomes after that a decorative bit of room dressing.

Don't have your halls bare and uninviting. Make them attractive by studying their possibilities. They must have some.

Don't load up your mantel shelves with every kind of bric-à-brac. A good jug, an artistic bit of faience or a well-chosen piece of drapery will make for your room an excellent focus.

Don't select for your floor coverings light colored rugs; as a general thing they do not furnish well.

Don't fail to make each corner of your rooms a picture; by so doing, when finished, they will present a good ensemble.

Don't hang your curtains at windows, or portières at doors, of different materials. They should be complementary in tone, and above all should match the wall paper.

Don't leave the door open between dining-room and kitchen—it is an objectionable feature. A drapery hung on a crane will obviate this difficulty.

Don't fail to remember that the green linen shade for the windows in summer has a charming effect on all rooms.

Don't forget, when furnishing, to give the sewing corner a good easy-chair and small table.

Don't buy paper shades for your lamps; the yellow porcelain is better than the white, the pink than the blue. Blue lights and green are uncanny in effect.

Don't, when building a house, fail to have your front hall large and roomy. It should be furnished in good style and made livable for all times.

Don't buy elaborate patterns in pressed glass. If you cannot afford the genuine cut, be content with something more simple.

Don't furnish your children's playroom with a lot of drapery. Put on it a good carpet. Let in all the sun and air possible. Hang up posters, animal pictures, and let it be a genuine play place without decoration.

Don't put silken curtains with large staring figures at your bookcases. Solid colors in good shades are, when hung, immensely decorative.

Don't hang banners of silk or tapestry on your doors—it is out of fashion. A motto in carved wood is excellent.

Don't crowd your drawing-room with objects of the upholsterer's skill. Don't make it too fine for use.

Don't paper your bathroom in any color but blue, and have, if possible, the woodwork oak.

Don't neglect to use yellow sash curtains for the cold north room; they give the effect of sunlight.

Don't hang your pictures too high or too low; the level of the average eye is a correct guide.

Don't imagine that the new is always convertible into good. There is a dignity in standard styles that novelties often fail to acquire.

Don't over-decorate.

Don't furnish a room in all colors.

Don't consider satins and silks indispensable for artistic places.